

Great Singers at Music Festival This Week.

CITY AUDITORIUM.
Wednesday, Thursday, Matinee and Night—The Music Festival.
ACADEMY OF MUSIC.
Wednesday night—Niblo's Travel Talks.
Friday, Saturday and Sunday matinee—Frank Daniels, in "Hook of Holland."
BIJOU THEATRE.
"The Cowboy Girl."
LUBIN THEATRE.
Continuous Vaudeville.

The Music Festival.

The sixteenth annual music festival of the Wednesday Club is to be one of the chief features of Easter week, and the interest already shown clearly indicates that the concerts will be given to enormous audiences. The demand for seats has been such as to surpass the most sanguine expectations, and the programs which have been in preparation all during the season, now need only to be given before the audiences for whom they have been prepared.

Everything is in readiness, both the Wednesday Club and the Children's Chorus having received the final instructions concerning the performance of the programs, and when Walter Damrosch and his famous orchestra reach the city there will be a full rehearsal, and then the great event, upon which so much time and patience have been spent, will be ready for presentation to the public.

The last few rehearsals of the club have been devoted to smoothing over the more difficult passages in the works to be sung, and the work of the chorus will favorably compare with any organization of its size in the country. The chorus is well balanced, and the quality of tone is said to be superior to that of any recent season.

The slogan for this year is "popular programs at popular prices," the sole purpose of the Wednesday Club being to give the public a chance to hear, at least once yearly, a few of the masterpieces, adequately presented, with soloists and orchestral accompaniment. The club has seen fit to change many of its features in connection with this series of concerts; new soloists, a different orchestra, under a celebrated conductor, an enlarged children's chorus, a greater hall, more diversified programs, and greatly reduced prices, would all count heavily in favor of this particular festival.

Mme. Rider-Kelsey is unquestionably the most popular concert soprano of the day. She is appearing in every city and town of importance throughout the East, South and Middle West, and her popularity in the North is second to none. Gifted with charm of personality and magnetic powers of no small degree, the possessor of a voice such as hers is rare in existence, all combine to make her splendid work a perfect delight, musically, intellectually and vocally. She has just returned to America after singing a number of most successful opera performances at Covent Garden, London, receiving the most extravagant praise from the greatest critics of world's metropolises.

The contralto, Miss Van Der Veer, is one of the most brilliant additions to the musical ranks, and her voice is receiving the most favorable criticism wherever she is appearing. She will be the principal soloist at the matinee, and will also be heard in each of the night concerts.

Reed Miller is to be the tenor soloist, and few singers indeed have accomplished more or gained more rapid recognition than he. His voice is one of the most beautiful quality imaginable, and he is a native of London, the quietest intonation. He will sing the familiar "Sanctus," by Gounod, on the first night of the festival, and his voice is said to be particularly effective in this style of composition.

Gustaf Holmquist is a bass-baritone, having a voice of excellent range and splendid timbre. He is a Swede, now living in Chicago, and his work is widely known throughout the Middle West. His critics have lavished their praises upon him; his voice, manner, musicianship and personality all being spoken of in glowing terms. His enunciation, particularly, is said to be a treat to the off-tortured ear.

Walter Damrosch and the forces of the New York Symphony Orchestra will provide the feast of instrumental music. The advent of a genuine symphony orchestra under a world-wide celebrity is an event which will make this festival memorable without the addition of any other feature. The fame of Damrosch and his organization are so well known that the mere mention of the name is sufficient to insure the success of the instrumental parts of the concert. Mr. Damrosch



GUSTAF HOLMQUIST, Bass.



MRS. CORINNE RIDER-KELSEY.



REED MILLER, Tenor.

has been in the public eye for years, having recently celebrated his twenty-fifth anniversary as an orchestral conductor. He took up his father's baton upon his death, and although only twenty-two years old at that time successfully conducted all the concerts which his distinguished and beloved father had planned previous to his demise, proving his ability, and establishing himself at once as a national figure in the music life of the country.

Mr. Damrosch is the composer of a long list of works, including two operas—"The Scarlet Letter" and "Cyrano"—and to him as well is accredited the first performance in America of many of the great orchestral scores, including Tchaikovsky's great "Sixth Symphony." He is an undisputed authority on Wagnerian music, and his lectures on this subject are highly interesting.

No sketch would be complete without mentioning the great chorus of children which will sing at the matinee. There are 1,000 of them (count them for yourself), and the stage has to be especially arranged to accommodate this immense chorus of little singers. Director Mercer has been training them in sections, having been forced to do this for lack of a building large enough to accommodate all of them. The whole chorus was recently rehearsed at the City Auditorium, and the volume of tone from their lusty throats made the building tremble with its reverberations.

The advance orders for seats for this particular concert have been greater than for both of the night concerts combined, and late comers will most probably be unable to secure tickets for the matinee if the present interest continues unabated until the date of the concert. A treat is surely in store for all who attend this performance.

Appended are the programs of the various concerts:

Wednesday, April 14—8:30 P. M.

Soloists—Madame Rider-Kelsey, soprano; Reed Miller, tenor.

The New York Symphony Orchestra—Walter Damrosch, conductor.

1. Beethoven—Symphony, No. 2, in D major, the Orchestra.

2. Mozart—Air from "Wedding of Figaro," Mme. Rider-Kelsey.

3. Barby—Sweet and Low, the Wednesday Club.

4. Tchaikovsky—Air from "Eugen Onegin," Reed Miller.

5. Mendelssohn—Motet, "Hear My Prayer," Mme. Rider-Kelsey, Chorus and Orchestra.

6. Saint Saens—"The Spinning Wheel of Omphale," the Orchestra.

7. Gounod—Sanctus, from "Messa Solennelle," Reed Miller, Chorus and Orchestra.

Thursday, April 15—2:30 P. M.

Soloist—Miss Van Der Veer, contralto.

The Children's Chorus—Walter Mercer, conductor.

The New York Symphony Orchestra—Walter Damrosch, conductor.

1. Delibes—Suite from "Coppelia."

2. Tchaikovsky—Andante from

"Fifth Symphony," the orchestra.

3. Meyerbeer—"Joy and Gladness," from "Les Huguenots," the Children's Chorus.

4. Raff—March from "Lenore" Symphony, the Orchestra.

5. Gounod—Waltz Song from "Faust," the Children's Chorus.

6. Handel—Air from "Rudamisto," Miss Van Der Veer.

7. Lacombe—"Etudiantine," the Children's Chorus.

8. Beethoven—Polonaise from "Symphony," the Orchestra.

(b) Mendelssohn—"Spring Song," the Orchestra.

9. Denza—"A Merry Heart," the Children's Chorus.

Thursday, April 15—8:30 P. M.

Soloists—Mme. Rider-Kelsey, soprano; Miss Van Der Veer, contralto; Reed Miller, tenor; Gustaf Holmquist, bass.

The New York Symphony Orchestra.

1. Wagner—"Prelude to 'Lohengrin,'" the Orchestra.

2. Goring Thomas—Cantata, "The Swan and the Skylark," Mme. Rider-Kelsey, Miss Van Der Veer, Mr. Miller, Mr. Holmquist, the Wednesday Club and the Orchestra.

3. (a) Wagner—"Siegfried" Act II, arranged by Walter Damrosch.

(b) Wagner—"The Ride of the Valkyries," from "Die Walkure," Act III, the Orchestra.

4. (a) Handel—"O Rudder Than the Cherry," from "Acls and Galatea."

(b) Wagner—"Danny Deever," Gustaf Holmquist.

5. (a) Edward German—"O Lovely May."

(b) G. A. Macfarren—"The Sands of Dee," the Wednesday Club.

6. Tchaikovsky—"Marche Slave," the Orchestra.

7. Handel—"Hallelujah" Chorus, from "Messiah."

Niblo's Talk of Travels.

With Wednesday's talk at the Academy, Fred Niblo, the humorist-traveler, will conclude his interesting series of

zigzag journeys around the world, which he styles "Talks of Travel in Distant Lands." The subject of the final entertainment will be "London from Windsor Castle to Whitechapel."

Those who have heard this "talk" give it a high place in the ranks of similar entertainments, and say it is a wonderful tour of a wonderful city. It is not the London of yesterday, but the London of to-day, and every inch of its enormous area teeming with fascinating historical interest. It is a journey in a motor-car without any definite destination, through the metropolis with a motion picture camera, and the audience is taken from Buckingham Palace to London Bridge, from the Court of St. James to Petticoat Lane, from St. Paul's to Scotland Yard, from Westminster Abbey to Traitors' Gate.

The opening scene, in the gabled town of Andyk, on the Zuyder Zee, is full of appealing charm, and the second act represents the Amsterdam establishment of the central character, Mr. Hook. In the unfolding of the story the proper atmosphere is obtained. The picturesque Hollandaise trimmings include a small regiment of pretty costumed and bewitching Gretchen. The music and "chatter" of the play are by Paul A. Rubens, whose music in several dainty and popular operas, including "The Three Little Maids," "The School Girls" and "The Little Cherry," has made his name familiar to lovers of light opera in England and America. The plot of the piece is simple, but interesting. On his birthday old man Hook, the Amsterdam distiller, loses the recipe for a liquor called "Cream of the Sky." It is found by Simon Slinks and sold to Captain Paap of the army, who loves the charming Sallie Hook. Sallie loves Bandmaster VanVuyt, and the bandmaster gets possession of the recipe and weds the dainty Sallie.

The principals and chorus are unusually satisfactory. Miss Marie Louise Gribbin is a delightful charmer as Sallie, and her melodious voice is heard to advantage in "Fly Away Kite," "Little Miss Wooden Shoes," "I want to Be Your Wife" and "Cream of the Sky." Other capital songs include "Soldiers of the Netherlands," a rollicking march, "Sleepy Canal," "Tra-La-La," "The House that Hook Built," "A Pink Petty From Peter," "Amsterdam," "Flying Dutchman," "A Little Bit of Cheese," by Mr. Daniels and the chorus, and a tuneful madrigal, "Bottles," by the male chorus. Mr. Daniels' burlesque of the Salome dance makes a hit. The company contains sixty people, among whom the following are the principals: Frank Daniels, Marie Louise Gribbin, Gladys Clara, Flossie Hope, Leslie Stiles, Glen White, Arthur Harold, Will Danforth, William Ken, Edward Burch.

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